



BY DAVE WHITEHILL

- Open-string notes (see measures 1 and 3).

- Jimi's sense of drama is also evident in his masterful use of *dynamics* (volume contrasts). Notice how he gradually increases his guitar's volume during the first four measures of the intro, keeps it cranked during the main theme (meas. 5-8) while using the wah-wah pedal, then

Remember, one sure way to bore an audience is to use the same volume level and tone setting all night. To get a wider spectrum of sounds, try experimenting with different pickup combinations, varied degrees of distortion and tone-altering electronic effects. If you can carry a tune, by all means try scat-singing along with your solos, as Jimi does during the call-and-response jam. (He also scatted along with his bridge solo in "Manic Depression," and during the opening riff in "Crosstown Traffic"). This scat-while-you-play technique not only sounds cool, it also helps you solo more melodically.

“Changes”

TRANSCRIBED BY DAVE WHITEHILL

A Intro

Med. Funk ♩=124 b.p.m.

Dsus4 D Asus4 A

Dsus4 D Asus4 A

(Snare)

1

Guitar: *mp* *mf* *f* (turn volume up)

TAB

12 11 12 11 11 12 13 14 (14) 12 12 11 12 11 11 12 13 14 12

5 N.C.

w/wah-wah

full

1/4

full

full

12 14 12 14

14 12 10

12

14

(14)

12 14 14

14 12 10

12

14 12 10

12

(14) 12

14 12 10

12

(12)

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Well, my

9 N.C. E9(no 3rd) N.C. (E) N.H. E9 N.C. (E)

wah-wah off *mf* N.H. N.H.

B 1st Verse

mind is goin' through them changes.

I feel just like committin' a crime.

13 E5 N.C. (E)

mp

Every time you see me goin' somewhere,

I feel like I'm goin' out of my mind, yeah.

17 E5 N.C. (E) P.M. E5 N.C. (E)

Oh, my baby she left me the other day

and we were havin' so much fun, yeah, yeah.

21 E5 N.C. (E) E5 N.C. (E) E5 N.C. (E) E5 N.C. (E)

Oh, my baby she stepped out me

and that's the reason why I sit in the sun.

25 E5 N.C. (E) E5 N.C. (E) E5 N.C. (E) N.C.

wah-wah on

Yeah!

Alright!

All night, babe.

29

It's alright.

Ooh.

Well, my

33

[C] 2nd Verse

mind is goin' through them changes.

I think I'm goin' out of my mind.

37

Every time you see me goin' somewhere,

I think I could commit a crime now.

41

She had me runnin'. She had me cryin'.

She had me runnin', had me, had me, had me cryin'.

45

She had me runnin'. She had me cryin'. She had me runnin'. Agh,

49 E5 N.C. (E) E5 N.C. (E) E5 N.C. (E) N.H. N.C.

full

N.H. wah-wah on

Alright.

53

D Guitar Solo

[illegible][illegible][illegible]

87

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next three measures of the melody and the next three measures of the bass line. The melody is written in treble clef with a key signature of two sharps (F# and C#). The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line consists of chords and single notes, with some measures containing rests. The score is labeled 'The Rose Tree' at the top right.

Can you clap a

91

[illegible]

little louder?

It's alright.

It's alright.

Ev'rything's

95

[illegible]

gonna be alright, _____

yeah.

(vocal ad lib)

99

Musical score for "The Rose Tree" in G major (one sharp). The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked "mod." (moderato). The dynamics are marked "mp" (mezzo-piano) and "P.M." (Pianissimo). The piece consists of 11 measures. The first measure is a whole note G4. The second measure is a half note G4. The third measure is a half note A4. The fourth measure is a half note B4. The fifth measure is a half note C5. The sixth measure is a half note D5. The seventh measure is a half note E5. The eighth measure is a half note F#5. The ninth measure is a half note G5. The tenth measure is a half note A5. The eleventh measure is a half note B5. The piece ends with a double bar line.

E

Yeah! Yeah! Everybody, yeah!

Yeah!_____

Yeah!_____

Yeah!_____

Yeah!_____

Yeah!_____

Yeah!

107

107

mp

mf

9 11 9

9 11 9

9 11 9 11

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

111

111

full

11

11 9

full

12

X X X

full

12

9 12 9

full

12

1 1/2

0

Yeah!

Yeah!

Yeah!

Yeah!

Yeah!

3

F#m

E7

115

115

P.M.

full

full

full

8 va

0 15 (15)12 14

0 15 (15) 12-14

16 16 16 16 16 16 14 14 14 14 12 13 12

(w/ad lib vocal)

E5

N.C.
(E)

E D# E D# E

N.C.
(E)

E

N.C.
(E)

119

[illegible]

TRADING LICKS

123

8 va -----

N.C. (E)

A5 8 va -----

N.C. (E)

A5 8 va -----

14 14-16 16 16 0 9 9 11 9 11 9

14 16 16 16 14 14 0 9 11 9 11 9

14 15 16 16

14 15 16 16 14 0 9 11 9 11 9 9 9

0 7 5

0 7 5

0 7 5

E N.C.

8 va

126

wah-wah on

full

full

14 16 16 16 16 16 16 16 16 16 16 16 0 14 12 12 14 12 14 14 12 10 12 12 12 14 12 14 12 12 14 12 14 14 12 14

129

Freely (drum roll)

14 14 12 14 12 10 12 12 12 10 14 12 14 14 12 15

1/2 1/4 full full

The musical score for 'Freely' (drum roll) is written on a grand staff. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests. Above the staff, there are wavy lines indicating a 'drum roll'. The tempo is marked 'Freely'. The score is divided into measures by vertical bar lines. The bottom staff contains a series of numbers: 14, 14, 12, 14, 12, 10, 12, 12, 12, 10, 14, 12, 14, 14, 12, 15. Above the staff, there are wavy lines indicating a 'drum roll'. The tempo is marked 'Freely'. The score is divided into measures by vertical bar lines.

133 (on cue)

E

E9 (Spoken) Buddy Miles

w/bar

10 8 9 7 10 8 10 8 9 10 8 9 9 7 9 7 7 5 7 5 7 5

7 7 6

X X

EDDIE VAN HALEN: "Ice Cream Man"

Creamy symmetrical "scale" patterns guaranteed to stretch your left hand

BY DAVE WHITEHILL

VAN HALEN'S GROUNDBREAKING 1978 debut album turned the guitar world upside down. Eddie's explosive, flamboyant soloing style and breathtaking technical displays set a new standard for contemporary rock guitarists. Apart from the many techniques he popularized—e.g. tapping, whammy jamming and a variety of harmonics—there is one aspect of Eddie's playing that has been relatively overlooked: his clever use of symmetrical scale patterns. I use the word "scale"

loosely here because, as you'll soon see, these patterns don't have much in common with traditional scales. For all practical purposes, the symmetrical scales Eddie uses are best thought of as finger patterns or fretboard shapes that just happen to contain fragments of various scales and modes.

The beauty of this type of pattern is in its fingering simplicity. Simply take any three-note combination on one string and run that same exact finger shape across the remaining five strings. It is simplest to think of the finger shape in terms of fret distances. For example, if the finger shape consists of two whole tones, call it a 2 + 2 pattern, since each whole tone is a two-fret jump on a single string.

Eddie uses two different symmetrical scale patterns in "Ice Cream Man." The first one occurs at the beginning of his solo (see meas. 67-70) and is based on major arpeggios that span (gulp) a total of seven frets (a 4 + 3 pattern)! When you

initially attempt this passage you'll soon discover that a 4 + 3 stretch equals *pain*. To minimize the discomfort and maximize your reach, point your guitar neck skyward. This will help align your wrist and forearm parallel to the frets. (It also looks cooler!) I've included left-hand fingerings beneath the tablature to guide you through this hairy passage.

The second pattern occurs during the final cadenza (see meas. 114 and 115), and is based on a 2 + 2 pattern. I recommend using a 1-2-4 fingering combination for this run.

I encourage you lick-traders to be as adventurous as Eddie, and see if you can come up with your own symmetrical scale patterns to spice up your own solo excursions. Just be careful not to hurt yourselves. Remember, if any of your ideas are beyond the capabilities of your fretting hand, you can always resort to two-handed tapping.

"Ice Cream Man"

WORDS AND MUSIC BY JOHN BRIM

TRANSCRIBED BY DAVE WHITEHILL

[A] Intro

Fast Blues Shuffle ♩ = 180 b.p.m.

(Spoken) I'll dedicate one to the ladies.... Now,

1 N.C. (E) E5 E7 E6 E5 E6 N.C. (E) E7 E6 E5 E6

*Acoustic Gtr. (David Lee Roth)

*"Open E" tuning (low to high: E-B-E-G#-B-E)

[B] 1st Verse and Chorus

summertime's here babe, you need somethin' to keep you cool.
ice cream man, stop me when I'm passin' by.

Ah, now
Oh, my, my, I'm your

5 E5 E6 E5 E6 A5 A6 A5 A6 E E6 E7 E6 E5 E6 E5

From the Warner Bros. recording Van Halen

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summertime's here babe, you need somethin' to keep you cool.
ice cream man, stop me when I'm passin' by.

Better look -
See now,

9 A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E7 E6 E5 E6 E5 E6

out now though, Dave's got somethin' for you. Tell ya what is. I'm your
all my flavors are guaranteed to satisfy.

13 B5 B6 B5 B6 A5 A6 A5 A6 E5 E6 E5 E6 E5 B

2nd Verse

(Spoken) Hold on a second baby.

I got good lemonade, ah, dixie cups,

17 E5 E6 E5 E6 E5 B E

all flavors and pushups, too. I'm your ice cream man, baby, stop me when I'm passin' by.

21 E A5 A6 A5 A6 A5 A6 A5

See now, all my flavors are guaranteed to satisfy.

25 E E6 E7 E6 E5 E6 E5 B5 B6 B B6 A5 A6 A5 A6

D 3rd Verse

(Spoken) Hold on, one more.

Well, I'm usually passin' by just about eleven o'clock.

29 E5 E6 E5 Esus2 E5 B E5 E6 E5 E6 A5 A6 A5 A6

(Spoken) Uh, huh, I never stop.

I'm usually passin' by just around eleven o'clock.

33 E5 E6 E7 E6 E5 E6 E5 A5 A6 A5 A6 A5 A6 A5 A6

And if you let me cool you one time, you'll be my regular stop.

37 E5 E6 E7 E6 E5 E6 E5 B5 B6 B5 B6 A5 A6 A5 A6

E 4th Verse

(Spoken) Alright boys!

I got good lemonade, ah, dixie cups.

41 E5 E6 E B Acous. Gtr. B E5 (Acous. Gtr. out)

* standard tuning

all flavors and push ups, too.

I'm your ice cream man,

stop me when I'm passin' by.

45 E5 A5 A6 A5 A6 A5 A6 A5 E5

See now, all my flavors are guaranteed to satisfy.

49 E6 E5 E6 E5 E6 E5 B5 B6 B5 B6 A5 A6 A5 E5



F 2nd, 3rd Verses

Yes!

I'm your ice cream man,

stop me when I'm passin' by.

53 E6 E5 B5 B6 B5 E5 E6 E5 E6 A5 A6 A5 E5

I'm your ice cream man,

stop me when I'm passin' by.

57 E6 E5 A5 A6 A5 A6 A5 A6 A5 E5

To Coda

They say all my flavors are guaranteed to satisfy.

61 E6 E5 B5 B6 B5 B6 A5 A6 A5 E

(Spoken) Ah, one time!

G Guitar Solo

N.C.
(E)

65 A B 8 va.....

left-hand fingering: 1 1 3 4 1 3 1 4 3 1 3 4 1 3 1 4 1

83 E Edim7 E7

8va

let ring

86 N.C. (E7) (A) 8va

89 (E) (B)

w/bar -1/2

full

w/bar -1/2

dig in

1/2

full

1/2

full

full

92 (A) (E) (B)

D.S. at Coda I'm your



Coda

[H] Outro

(Spoken) One time, boys!

I'm your ice cream man.

95 E A B E5 E6 E5 A5 A6 A5 E5

Elec. Gtr.1

let ring

let ring

let ring

P.M.

Elec. Gtr.2 (Eddie overdubbed)

BY PAUL ROBINSON

ment, with such classic Walshian touches as the background "chick-a" track (Gtr.3) and the octave-doubled bass figure (Gtr.4), beginning with the first verse (see rehearsal letter C).

Felder used a capo for this part, clamping it down behind the 7th fret (between the 6th and 7th frets). This enabled him to play the arpeggiated chords as clearly and effortlessly as if they were in the open position. For example, to play the first chord (Bm) without the capo, he

The classic lead guitar finale, beginning at rehearsal letter K, features Felder and Walsh trading licks and eventually teaming up for a climactic harmonized duet. Notice the distinctly different, yet complementary, tones of the two guitars (Felder uses a Gibson Les Paul; Walsh plays a Fender Telecaster through a phase shifter).

And so at last, here are *all* the guitar tracks recorded on "Hotel California." Thanks to Don Felder for his consultation.

“Hotel California”

TRANSCRIBED BY PAUL ROBINSON AND JESSE GRESS

A Intro Moderately ♩ = 74 b.p.m.

1 *Bm* *F#7* *Aadd9* *E9*

* Gtr.1 (Acous. 12-string)

mp let arpeggios ring

5 *G* *D* *Em7* *F#7*

* Capo at 7th fret.
Gtr.2 (acous. 6-string) doubles first chord

B (0:26) *Bm* *F#7* *Aadd9*

9 *Gtr.1*

mp let arpeggios ring

Gtr.2 (acous. 6-string)

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12

E9 G D Em7

Gtr.1

Gtr.2

Gtr.3 (Elec. 6-string w/dist., flange, reverb)

Fade in w/vol. control

dim.

let arpeggios ring

mp

C 1st Verse

(0:52)

On a dark desert highway, cool wind in my hair, warm smell of colitas,

16

F#7add4 Bm F#7 Aadd9

Gtr.1

Gtr.3 (Elec. 6-string) Rhy. Fig.1

Gtr.4 (Elec. 6-string) Rhy. Fig.2

mf

let arpeggios ring throughout

(drums)

* F.H.M.

* Heavily muted with fretting hand

P.M. J

rising up through the air. Up ahead in the distance, I saw a shimmering light. My head grew heavy and my sight grew dim.

20 E9 G D Em7

D 2nd Verse (1:18)

I had to stop for the night.
F#7

There she stood in the doorway. I heard the mission bell and I was thinking to myself this could be
Bm w/Rhy. Figs. 1., 2. F#7 Aadd9

24

end Rhy. Fig. 1 * Rhy. Fig. 3

Gr. 5 (Elec. 6-string)

Gr. 6 (Elec. 6-string) *mf* w/dist. dim.

Divisi

* includes gtrs. 5 and 6

end Rhy. Fig. 2

heaven or this could be hell. Then she lit up a candle

and she showed me the way. There were voices down the corridor.

28

E9 G D Em7

dim. >

dim. >

1/2

E 1st Chorus
(1:44)

I thought I heard them say.

Welcome to the Hotel California.

Such a lovely place,

such a

F#7

Gtr.1 G D F#7

Rhy. Fig. 4

mf F.H.M.

32

end Rhy. Fig. 3

dim. >

1010X 12X 1012-14 12 10
1111X 12X 1112-14 12 11

2 1 2 4 5/5

lovely face.

Plenty of room at the Hotel California.

Any

Bm

G

D

36

F 3rd Verse

(2:10)

time of year, (any time of year) you can find it here.

Her mind is tiffany twisted.

Em

F#7

Bm

end Rhy. Fig.4 Gtr.1 w/Rhy. Figs. 1 and 2

39

She got Mercedes Benz. She got a lot of pretty, pretty boys that she calls friends. How they dance in the courtyard,

42 F#7 Aadd9 E9 G

sweet summer sweat. Some dance to remember, some dance to forget.

46 D Em7 F#7

G 4th Verse

(2:36)

So I called up the captain, "Please bring me my wine." He said, "We haven't had that spirit here since nineteen sixty nine."

Bm F#7 A E

Gtr.1

8 va

49 w/Rhy. Figs. 1, 2 and 3

Gtr.7 (Elec.6-string)

Gtr.8 (Elec.6-string) Divisi

mf dim.

* Gtrs. 5 and 6 tacet

And still those voices are calling from far away. Wake you up in the middle of the night just to hear them say;

G D Em F#7

53

[H] 2nd Chorus (3:02)

"Welcome to the Hotel California." Such a lovely place, such a lovely face. They're

G D F#7 Bm

Gtr.1 *f* *p* *f* 8va

57 Gtr.5

Gtr.6 Divisi

* Gtrs. 7 and 8 tacet

livin' it up at the Hotel California. What a nice surprise. Bring your alibis.

G D Em F#7

61

Gtr.5

Gtr.6 (Gtr.6 tacet)

pitch: E - F# E

I 5th Verse

(3:29)

Mirrors on the ceiling and pink champagne on ice. And she said, "We are all just prisoners here of our own device."

65 Bm F#7 Aadd9 E9

Gtr.1 (7) *mf* let arpeggios ring throughout

* All other gtrs. tacet

And in the master's chambers they gathered for the feast. They stab it with their steely knives but they just can't kill the beast.

69 G D Em F#7

J 6th Verse

(3:55)

Last thing I remember I was running for the door. I had to find the passage back to the place I was before. (first 7 bars only)

Bm F#7 Aadd9 E9

w/Rhy. Figs. 1 and 2

Gtr.1

73 Gtr.5 Gtr.6 Divisi *f* dim. > full 1/2 dim. > dim. >

"Relax," said the nightman, "We are programmed to receive. You can check out any time you like but you can never leave."

77

G D Em w/Rhy. Fill 1 F#7

dim. $\frac{1}{2}$

1st solo gr. (Don Felder) w/dist.

(Gtrs. 7 and 8 tacet)

f w/dist.

K Guitar Solo

(4:21) Bm

(4:21) Bm w/Rhy. Figs.1, 2

Gtr.1

81 Gtr.5

Gtr.6 w/dist. mf Dimisi dim.

F#7 A

1st Solo Gtr. (Felder)

f 1 1/2 (12) 10-12 11-9 7 9 7 1/2 even bend 1/4 1/2 full

3 3 3

X X X

Rhy. Fill 1

F#7

mf • F.H.M. *f*

* Fret-hand muting

84

E G D

dim.

hold bend full 1/2 let ring full

mp f full mp f

10 10 (10) 7 10 8 7 10 10 (X)(X) 10 10 7 10 10 (10) 8 10 0 9 9 9 (9) 7 7 6 7 (7) X X

87

Em F#7

dim.

1/2 slight P.H. 1/2 1/2 1/2 H full full full full

7 9 X 7 (7) 9 7 9 7 7 (7) 9 7 9 7 10 9 7 (7) 9 (9) 7 9

* 1st Solo Gtr.
reenters (downstemmed notes)
TAB numbers are on right
side of slashes.

(5:13)

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100

Gtr.1 E9 G D

Gtr.5

Gtr.6

dim.

(Felder)

full

10 15 14 12 10 12 9 12 12 10 9 10 12 14 10 12 10 full 12 12 (12) 11 11

(Walsh)

full

12 10 11 9 7 9 11 10 (10) 7 9 7 7 10 7 9 9 7 9 7 9 7 9 7 9 12 10 11 11 9 (9) 7 7

103

Gtr.1 Em F#7 Bm (5:39)

Gtr.5

Gtr.6

1/2

f

* Riff A Gtr.5

(Felder)

* Riff A Gtr.7 (Felder) 8 va

(Walsh)

* Riff A Gtr.8 (Walsh)

12 12 10 12 11 9 10 12 14 10 14 10 14 10 14 10 12

9 9 7 8 7 6 7 8 10 7 10 7 10 7 10 7 10 7 7

* Riff A includes gtrs. 5, 6, 7 and 8

106

F#7 A E9

109

G D

TRADING LICKS

111

Em F#7

end Riff A

1/2

7 3 5 7 3 5 7 3 5 7 3 5 9 6 7 9 6 7 9 6 9 14

end Riff A

end Riff A

3 0 0 3 0 0 3 0 0 3 0 0 6 2 2 6 2 2 6 2 6 9



(6:05)

Begin fade
w/Rhy. Figs. 1, 2 and Riff A

113

Bm Gtr.1

F#7 A E

f *mf*

117

G D Em F#7

mp *p* *pp* *ppp*

fade out